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ABSTRACT

Rural librarians in Colorado, Kansas, and Oklahoma are involved in a 1-year project designed to assist them in implementing humanities programming for adults; "Women of the Plains and Mountains" is one of three packets compiled for the project. The packet is designed to provide a step-by-step guide for the librarian with little or no experience in adult programming. Following a list of the 30 participating libraries, the packet includes an overview of the heritage of the women of the plains and mountains, and provides 5 suggested program formats. Resource people from Colorado, Kansas, and Oklahoma are listed, as well as state and national resources. A bibliography of women of the plains and mountains lists 95 references published between 1869 and 1982, with most published in the 1960s and 1970s. Seventeen articles are cited from popular magazines. A list of miscellaneous resources precedes a 25-page adaptation of "Planning Library Programs" by Peggy O'Donnell and Patsy Reed. (BRR)

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Women of the Plains and Mountains:

Programs for Public Libraries

KSU
KANSAS STATE UNIVERSITY

Funded by the National Endowment for the Humanities

WOMEN OF THE PLAINS AND MOUNTAINS

A Program Developed for the
"Rural Libraries and the Use of Their Humanities Collections" Project
and Funded By
The National Endowment for the Humanities

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RURAL LIBRARIES AND THE HUMANITIES
A NATIONAL ENDOWMENT FOR THE HUMANITIES FUNDED PROJECT

"Rural Libraries and the Humanities" is a project planned to assist rural public librarians in humanities programming for adults. Thirty rural libraries in Colorado, Kansas and Oklahoma have been selected to participate in the one year project. The project goals are:

1. To develop the humanities programming capabilities of rural libraries which have had limited experience in humanities programming.
2. To promote the humanities as distinct disciplines capable of making substantive and substantial contributions to local library public programming efforts.
3. To create an educational context in which public programming in the humanities will become an increasingly important component of local library programming in general.

"Rural Libraries and the Humanities" project staff will work with librarians in the three state area to provide both technical and monetary assistance in programming.

This packet is one of three compiled for use by the participating libraries. It is designed to guide the librarian with little or no experience in adult programming and should provide a step-by-step guide to humanities programming. Included in the packet are: 1) information on the humanities, 2) an overview of the subject areas, 3) program suggestions, 4) people and material resources, and 5) an adaptation of Planning Library Programs by Peggy O'Donnell and Patsy Read, an NEH sponsored guide to programming.

PARTICIPATING RURAL PUBLIC LIBRARIES

Ten (10) public libraries in each state will be participating in the program. All are located in communities of 10,000 or under in population. These libraries were selected through an application process with input from state and regional system personnel.

A. Colorado

Ault Public Library, Ault, Colorado; population: 939
Conifer Branch Library, Conifer, Colorado; population: 500
Kiowa County Public Library, Eads, Colorado; population: 1,835
Flagler Community Library, Flagler, Colorado; population: 598
West Routt Library District, Hayden Public Library, Hayden, Colorado; population: 1,538
Conejos County Library, LaJara, Colorado; population: 8,120
Lake County Public Library, Leadville, Colorado; population: 8,400
Palisade Public Library, Palisade, Colorado; population: 874
Carnegie Public Library, Trinidad, Colorado; population: 9,785
Victor Public Library, Victor, Colorado; population: 258

B. Kansas

Ashland City Library, Ashland, Kansas; population: 1,173
Council Grove Public Library, Council Grove, Kansas; population: 2,413
Goodland Public Library, Goodland, Kansas; population: 5,532
Kingman Public Library, Kingman, Kansas; population: 3,632
Linwood Community Library, Linwood, Kansas; population: 1,647
W. A. Rankin Memorial Library, Neodesha, Kansas; population: 3,136
Oskaloosa Public Library, Oskaloosa, Kansas; population: 1,032
Phillipsburg City Library, Phillipsburg, Kansas; population: 3,470
Nora E. Larabee Memorial Library, Stafford, Kansas; population: 1,562
Wamego Public Library, Wamego, Kansas; population: 3,157

C. Oklahoma

Alva Public Library, Alva, Oklahoma; population: 7,440
Atoka Public Library, Atoka, Oklahoma; population: 3,346
Boley Public Library, Boley, Oklahoma; population: 514
Haskell Public Library, Haskell, Oklahoma; population: 2,063
Hollis Public Library, Hollis, Oklahoma; population: 3,150
Thomas-Wilhite Memorial Library, Perkins, Oklahoma; population: 1,029
Purcell Public Library, Purcell, Oklahoma; population: 4,076
Skiatook Branch Library, Skiatook, Oklahoma; population: 4,876
John F. Henderson Memorial Library, Westeville, Oklahoma; population: 934
Wynnewood Public Library, Wynnewood, Oklahoma; population: 2,374

THE HUMANITIES

The Humanities are those areas of study that deal with our values, thoughts, actions, ideals and traditions, with the very meaning and purpose of our lives. By studying the humanities, we learn about ourselves and others, and why people make certain judgments and decisions.

From the National Endowment for the Humanities, we learn "the humanities include the following fields: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, ethics, comparative religion, the history and criticism of the arts, and those aspects of the social sciences employing historical or philosophical approaches. This last category includes cultural anthropology, social and political theory, international relations, and other subjects concerned with questions of value rather than with quantitative or clincial studies."

The programs outlined in this pamphlet are planned to expand audience knowledge of the humanities. The programs stress participation by the audience and a sharing of the human experience.

Each program will be planned with the help of a humanities scholar. A humanities scholar will conduct the library program. A humanities scholar is an individual who professionally engages in teaching, writing or studying the humanities, usually in an academic setting. The humanities scholar will show the audience how the humanities disciplines can add to our understanding of our place in the world.

In this pamphlet you will find the names of scholars from various humanities disciplines who have an interest in this topic and have agreed to work with librarians to develop programs. You are not limited to the people listed here. You may have a college, university or junior college located near you and may want to work with someone from the area. If you are not certain if an individual qualifies as a humanities scholar, check with project staff or with state humanities staff.

WOMEN OF THE PLAINS & MOUNTAINS:

AN OVERVIEW AND SUGGESTED PROGRAM FORMATS

WOMEN OF THE PLAINS AND MOUNTAINS

by Dr. Zelda Rouillard

With the increasing interest in America's heritage and a developing awareness of our dependence upon past events, we Americans have begun to study different parts of that past to see how they have contributed to the America of 1982. Until fairly recently, Americans have written primarily of the men who have contributed to the development of our nation - the path-finders and scouts, the trappers and mountain men, the outlaws and men of justice, the cowboys and cattle barons, and the miners and railroad magnates. The rather outworn question "Where have all the women been in American history?" may well be answered by another truism - that "behind every good man there stands a woman."

As the men moved westward, so did the women. Many of the early women settlers moved because their husbands wished to own more land for farming and cattle raising, to find gold, or merely to seek satisfaction for their wander-lust. Soon, however, women traveled west for other reasons - to teach school, to establish businesses, to seek fortunes of their own, to seek adventure, or to provide "relaxation" for the cowboys and miners. With them came culture, a rarity on the frontier. This culture revealed itself in a variety of ways: house furnishings became more "civilized"; the men watched their manners and their dress; the women established Sunday schools and public schools; they also founded clubs - the Woman's Club and the Ladies Aid Society, for example; they sought to clean up the drinking in the towns through the activities of the WCTU; and they brought the vote to women all over the country. In addition, the less inhibited women began to show that women, too, could be successful frontier lawyers, physicians, dentists, and artists.

By reading first-hand accounts made by these early pioneer women in their journals or in the lengthy letters sent to loved ones left behind, one can

share the happiness and sorrow and the comfort and pain of the women. By hearing excerpts from some of these diaries, journals, and letters read with suitable interpretation, one can sense the conditions of the time and experience the emotions of the women. Journals written by other pioneers are equally helpful in conveying the spirit of the early women settlers.

Just as first-hand accounts of these early settlers tell us of the conditions under which they lived and labored, so more recent writings relate the problems besetting rural women in the mid-twentieth century. The isolation from cultural centers is still felt acutely by some; the distance between neighbors still causes some women to go insane or to seek some escape. Even within small communities, the women often lack outlets for their creative talents and cultural interests.

Women write about their conditions today just as they did a century ago. Various kinds of autobiographical materials provide us with this information.

Because of the changing societal role of women in America today, other changes have come about - their standards of behavior, their growing acceptance within the business community, their return to college, their positions in government, and their influence in the arts. Examining the conditions faced by the early women settlers and by their descendants, recognizing the changing image of women, and seeking to strengthen the improving conditions - these are means by which participants in the programs on "Rural Women" should be able to discover a pride in the contributions of women to society and to realize ways by which they can continue to enrich their lives and those of their neighbors.

Dr. Zelda Rouillard is a Professor of English at Western State College of Colorado, Gunnison, Colorado. Dr. Rouillard is a field humanities scholar for the Colorado Humanities Program and instructs a class entitled "Women of the West".

WOMEN OF THE PLAINS AND MOUNTAINS: PROGRAMS

Here are several different approaches to conducting a program on "Women of the Plains and Mountains." Any of these ideas could be used as a library program but only you and your steering committee can know which will work best in your community. The one factor that is the same for all of these programs is the need to have a knowledgeable and enthusiastic person as your program conductor. The humanities scholar who works with you can help fit the program to your community and make it a success.

PROGRAM #1: "Our Fore 'Mothers'"

MAJOR RESOURCE: Film: Great Grand Mother: A History and Celebration of Prairie Women, by Anne Wheeler & Lorna Rasmussen, National Film Board of Canada, 16mm, color, 29 minutes. Available for rental from:

New Day Films
P.O. Box 315
Franklin Lakes, NJ 07417
201/891-8240
$35 (plus $4 handling)

The Women's Study Center, Kansas State University, Manhattan, KS 66506, also has a copy they might be able to loan for postage.

This story of Canadian pioneer women could have taken place anywhere in the west. The film beautifully visualizes the important role women played in western history as they struggled to settle and survive.

a) Have a humanities scholar (see resource people section) introduce the film and lead a discussion following the film.

b) Invite a community person to share information on women from local history and to make some comparisons between the film and the person they are talking about.

c) Break up into small groups to discuss some of the following questions:

* How did the lives of your mother, grandmother or other relatives compare and contrast with the lives of the women in the film? How about your life as a rural woman?

* What basic values or beliefs do you feel the women in the film hold? Are these the same as those held by rural women today?

* What do you value about your life as a rural woman? In what way has it changed from the lives of women in the past? Why?

* What changes are important to preserve the values held by the women who first settled here? Are the important to maintain?

* How do you feel your life, as a rural woman, is similar or different from the life, as your perceive it, of the urban woman? How do these two lifestyles compare?

d) Bring people back to large group and share some of the responses with the humanities scholar and each other.

e) Have librarian tell about library resources available for additional information on the subject.

f) Thought the questions are geared to women, don't forget the men. See how they feel about today's role of the rural woman compared to last generation. Ask them to compare their mother's lives to that of their sister, wife, daughter or female friend.

PROGRAM #2: "Western Women"
MAJOR RESOURCE Sheryll Patterson-Black
4059 Umatilla
Denver, Colorado 80211
303/433-4166

Though located now in Colorado, Sheryll is a native Nebraskan. She is a writer and researcher. With her husband, she has published one of the major bibliographies on literature about women of the west, Western Women. She has also researched and published a pamphlet entitled "Women Homesteaders."

Sheryll has agreed to do programs for libraries in Colorado, Kansas and Oklahoma on: 1) Literature by and about rural women; 2) Women homesteaders; 3) The family on the frontier; 4) Discussions of the films "Great Grandmother" or "Heartland."

a) Contact Sheryll and discuss with her the topic you would like to deal with.

b) Contact humanities scholars who will work with you and Sheryll to design the program.

c) Arrange to have books listed in Western Women available.

d) With the help of your steering committee and a humanities scholar, come up with a list of questions/concerns/topics that pertain to Sheryll's topic.

PROGRAM #3: "First Hand Accounts of those Women Pioneers"
MAJOR RESOURCE: Stratton, Joanna, Pioneer Women: Voices From the Kansas Frontier. New York: Simon and Schuster, 1981.

Though the stories are from Kansas, they tell the tale of the adventures and experiences of all of those women who followed husbands, lead families or traveled on their own to the west. The stories related in the book come from autobiographical sketches sent by women to Stratton's great-grandmother, Lilla Day Monroe.

a) Using the list of Resource People in this booklet and using the resources of state universities and colleges, locate a humanities scholar who has an interest in first-hand accounts of Pioneering Women. Have this person lead a book discussion on Pioneer Women. After hearing a brief overview of the book, you might want to break into small groups to have people share their thoughts on the book and the lives of rural women. Have humanities scholars prepare a list of questions/statements that can be discussed.

b) Well before doing a program on the book, visit local organizations (especially book discussion groups) to give a short book talk on Stratton's book and on other first-hand reminisences of women of our western history. The more people that read the book before the program, the better.

c) Get the article from the August, 1981 Mademoiselle which contains excerpts from the book. There are people who will read this short piece but not attempt the book. This way, they can still participate in the discussions.

d) Use short excerpts from the book in advertising for the program (don't forget to acknowledge copyright).

e) Have some volunteers select portions of the book for a dramatic reading. In this way, everyone in the audience will know part of the book. (You might find someone ambitious enough to put together a short play.)

f) At beginning of program, listen to portions of the tape: Pioneer Women: Selections From Their Journals, (2 reel set), Caedman, SWC 2060, $12.95. By using the tape those who have not had the opportunity to read any of the first-hand accounts by pioneer women will have a point of reference and will be able to participate in the discussion. This tape could be combined with a discussion of Stratton's book or other personal accounts.

g) Have someone from your community share readings from diaries, journals, letters or oral histories of women who settled and lived in the area. Have them make brief comparisons with the lives of women described in Stratton's book or on the tape.

h) The sample questions listed for the program "Great Grand Mother" would also be appropriate for this section. In addition, you might think about these possible discussion questions:

* Is life in rural areas similar or different today from that described in Stratton's book?

* Why did the women in Stratton's book choose to answer Lilla Day Monroe's call for autobiographical sketches of pioneer life? Why was it important for them to have it recorded, to tell their stories?

* Have you ever done any recording of your family history? Have you shared this with anyone?

i) There are many collections of diaries, letters and personal journals from women who settled the west. Use some of these as display items. Have community members read from the accounts of women from different backgrounds and circumstances. Compare their reactions to living in the west.

PROGRAM #4: "The Changing Role of Rural Women"
MAJOR RESOURCE: Panel of Humanities scholars and local individuals involved in rural organizations.

The role of the rural woman is changing, as is the role of women everywhere. How different are the lives of urban and rural women? Who is more "liberated" in their relationships with family and work? Why do a higher percentage of urban marriages end in divorce? What is the rural woman's position in the business of the family farm? Why are more rural women taking jobs off of the farm? Is "isolation" really a problem? What is the view held by "non-farm" people of the rural woman and is that image justified? These are just some of the questions facing the woman who chooses to be a part of a rural community.

One way to look at the different facets of life for women in rural areas is to bring in a group of people, or panel, to discuss and lead discussions on the topic. A panel should be made up of people who can approach a question or topic from different reference points. This gives the audience the advantage of being exposed to several sides of the question all at one sitting. It also gives the audience the opportunity to question those parts of the issue that seem unclear. One problem with a panel is that you can sometimes have a member that dominates the discussion. This can be overcome by selecting the right person to be the moderator, one who knows when to step in and how to get others involved.

a) Suggestions for panel members.

* Director of a Women's Studies Program at a University, College, or Junior College. This person would be a good moderator as she will look at women's issues from a broad perspective, from the past to the present. This person will also have a good idea on what is going on in the women's movement today.

* History scholar (preferably one who has studied Women's History). Hindsight is a great teacher. A humanities scholar who has studied history can help us see how women achieved the status they have today by looking at their progress throughout history.

* Women's literature scholar. Women seen through the eyes of outside observers and portrayed in their own words are two of the aspects that a humanities scholar in the field of American Literature can bring to the discussion.

* Active member of a women's agricultural organization. A good view of the current picture of women in agriculture from the aspect of business, family and politics can be shared with the group by this individual. This person will also be very aware of the situations facing any woman in a rural setting, whether they are on the farm or in town.

b) A panel discussion can be conducted in different ways.

* Have each panel member read a prepared paper and open it up for questions after all have finished.

* Have moderator prepare a series of questions and have panel members respond. Questions from the audience should also be invited. By conducting the panel this way, everyone gets involved.

c) Have humanities scholar who is to serve as moderator help select panel members.

d) Have panel members submit brief biographical sketches of themselves and an outline or statement concerning their topic area. This will help the moderator prepare the questions.

e) To help get audience participating, have them submit questions to the moderator during the break. The moderator then can share these with the panel members.

PROGRAM #5: "Heartland"
MAJOR RESOURCE: Film: Heartland, by Annick Smith & Elizabeth Ferris. Full length, color. Pickman Films, New York, NY.

This film was created by two women in Montana and funded by the National Endowment for the Humanities. The story of a woman who moves west with her daughter to become a housekeeper for a homesteader is told simply and effectively. Heartland has been distributed through movie theaters across the U.S. but, sadly, has not made it into the rural areas. We include the film here because we have been told that this film will be made available to the general public through 16mm and video formats. When we talked to the film company they said they could not give us a date. We plan to keep tabs on this and hope it is ready for use by participating libraries in late 1982 or early 1983.

This film would make an excellent program and would certainly stimulate discussion.

PEOPLE RESOURCES TO HELP PLAN

AND CONDUCT YOUR HUMANITIES PROGRAM

RESOURCE PEOPLE AND SPECIAL PROGRAMS

Here is a state-by-state listing of people who have agreed to conduct programs and/or serve as a resource for libraries participating in the "Rural Libraries and the Humanities" project. The people on this list all have a special interest in rural women, both past and present. Some have agreed to share their special talents and accomplishments in the form of special programs. This list, obviously, does not cover every available humanities scholar in the state. If you are located near a university or college, you may know of someone that you would like to have conduct a program for your library. This is something you will decide once you have selected the specific type of program for your library.

Colorado Resource People

BETSY JAMESON
Loretto Heights College
Director, Research Center on Women
3001 S. Federal
Denver, Colorado 80236
303/936-8441

Ms. Jameson is in charge of Colorado's Women's History Week, an indication of her involvement and interest in women's studies. Ms. Jameson has developed a videotape, "Mining Town Women," that she is willing to share and discuss as a library program.

KATHERINE NELSON
1880 South Kearney
Denver, Colorado 80224
303/753-0433

Ms. Nelson, an artist and photographer, has developed a 35 minute slide program on two hispanic folk artists, a weaver and an embroiderer. While their hands create, their conversations give us insite to their culture, heritage, philosophies, and lives. A true look at what it means to be a "rural woman."

SARAH NELSON
Department of Anthropology
University of Denver
Denver, Colorado 80208
303/753-2406

Ms. Nelson is currently working on a project dealing with "Widowhood in the Southwest." Her portion of the research deals with widowhood from the native American view. Ms. Nelson has agreed to serve as a resource person for programs on native American women.

JODI WETZEL
Director, Women's Resource Center
University of Denver
Denver, Colorado 80208
303/753-2856

Ms. Wetzel has a Ph.D. in American Studies and an M.A. in English. She has served as an adjunct faculty in History and American Studies, an assistant professor in Women's Studies, and an instructor in family social science. Ms. Wetzel's diverse background has led to her present position as Director of the Women's Resource Center. She has agreed to act as a resource as well as to provide technical assistance as needed on Rural Women.

Kansas Resource People

SANDRA COYNER
Director, Women's Studies
Kansas State University
Manhattan, Kansas 66506
913/532-5739

Ms. Coyner has traveled across Kansas leading discussions on the film "Great Grand Mother" in libraries, community groups and women's organizations. Ms. Coyner is willing to lead a discussion on the film Great Grand Mother for libraries involved in this project.

CORNELIA FLORA
Director of Population Research Laboratory
Associate Professor of Sociology
Kansas State University
Manhattan, Kansas 66506
913/532-6857

Ms. Flora has conducted research and has written on women in rural areas and the issues facing them today. Ms. Flora is willing to serve as a resource person for program development in "Rural Women."

J. KAREN RAY
Assistant Professor of English
Emporia State University
Emporia, Kansas 66801
316/343-1200

Ms. Ray has taught courses dealing with women and literature and women and drama. She is interested in working with libraries on the topic of rural women as a program person or as a panelist.

JUDITH SHAW
History Department
Pittsburg State University
1701 South Broadway
Pittsburg, Kansas 66762
316/231-7000

Ms. Shaw's interest and studies are concerned with women's and changing perceptions in the 18th, 19th and 20th centuries. She is very willing to conduct programs or sit on a panel discussion for libraries dealing with the topic of rural women.

ANITA SKEEN
Literature/Women's Studies
Wichita State University
1845 Fairmount
Wichita, Kansas 67208
316/689-3030

Ms. Skeen is a poet who teaches a course titled "Discovering Regional Women." She has published a book of poems on Western Kansas women. She has offered to read and discuss her poetry in libraries as a part of this program.

WILDA SMITH
History Department
Fort Hays State University
600 Park Street
Hays, Kansas 67601
913/628-4248

Ms. Smith has done a great deal of research on the history of the women's suffrage movement in Kansas and is willing to be involved on a panel or as a discussion leader on the topic of the women's suffrage movement.

PEG WHERRY
Ft. Riley Coordinator
Division of Continuing Education
Kansas State University
Manhattan, Kansas 66506
913/532-5686

Ms. Wherry is currently involved in historical reserach on how pioneer women reacted to the landscape in Western Kansas. She has done presentations on women in the wilderness and has an article, "Straight Roads," publised in the North American Review. The article is a personal essay on living and driving in southwestern Kansas. Ms. Wherry has a strong interest in women's relationship with landscape. Ms. Wherry has agreed to share and to discuss her research and thoughts on the pioneer women's attitudes toward the land she lived on.

SHERRY WILLIAMS
Curator, Kansas Collection
University of Kansas
224 Spencer Library
Lawrence, Kansas 66044
913/864-4274

Ms. Williams is currently heading a project on Kansas schoolmarms, funded by the Kansas Committee for the Humanities. She's very interested in sharing her knowledge of the rural women with libraries through panels or as a discussion leader.

Oklahoma Resource People

CAROLYN AHERN
English Instructor
Oklahoma University
Home Address:
1815 Lakehearst
Norman, Oklahoma
405/364-0129

Ms. Ahern uses poetry, writing, and group discussions as a mechanism to discuss women's awareness of self, "ruralness," and isolation. She is willing to be a resource person on Rural Women.

DOROTHY KOSSAR
English Department
Phillips University
University Station
Enid, Oklahoma 73701
405/237-4433 Ext. 388

Ms. Kossar has done research on Folklore and will conduct programs on the folklore of northwest Oklahoma. She is especially interested in the skills developed by rural women during work and leisure time.

GLENNA MATHEWS
Women's History
Oklahoma State University
Stillwater, Oklahoma 74078
405/624-5678

After conducting numerous oral histories, Ms. Mathews has quite a bit of information to share on how it's done and what she found out. She is also willing to serve as a resource person on a topic she calls "Pioneer Women and Their Legacy."

VIRGINIA MCCOMBS
American Women's History
Oklahoma University
Norman, Oklahoma
405/325-0311
Home Address:
2625 N.W. 28th
Oklahoma City, Oklahoma 73107
405/947-7334

Ms. McCombs will serve as a resource person for libraries wishing to conduct some of the general programs, especially as a discussion leader after viewing a film.

STATE HUMANITIES PROGRAMS

The state humanities programs in the three states are committed to bringing about the public understanding and appreciation of the humanities. The programs award grants from projects in their states that benefit the humanities. The projects must be geared to the out of school adult and must involve humanities scholars in the planning and implementation stages. Providing humanities scholars connected to colleges and universities with the opportunity to share their knowledge and expertise with adults in a non-classroom setting is another part of the state humanities programs' goals.

The humanities staff in the three states involved in the "Rural Libraries and the Humanities" project are all very interested in getting public libraries involved in humanities programming. For more information about the packaged programs they have and their grant guidelines, write to the following addresses.

Colorado Humanities Program
601 Broadway
Denver, Colorado 80203
303/595-0881
Helen Volkomener, Executive Director

Kansas Committee for the Humanities
112 West 6th Street, Suite 509
Topeka, Kansas 66603
913/357-0359
Marion Cott, Director

Oklahoma Humanities Committee
2809 N. W. Expressway, #500
Oklahoma City, Oklahoma 73112
405/840-1721
Anita May, Director

STATE LIBRARY AGENCY

For suggestions on adult programming in public libraries and information on people and material resources, contact your state library.

Colorado State Library
1362 Lincoln Street
Denver, Colorado 80203
303/866-2174
Phyllis Baker, Continuing Education Consultant

Kansas State Library
3rd Floor, State Capitol
Topeka, Kansas 66612
913/296-3642
Vee Friesner, Director of Library Development

Oklahoma Department of Libraries
200 Northeast 18th Street
Oklahoma City, Oklahoma 73105
405/521-2502
Charlaine Ezell, Adult Programming Consultant

STATE PLANNING AND RESOURCE BOARD

A State Planning and Resource Board has been set up for each state to advise project staff, serve as humanities resources for local programs and aid in identification of local humanities scholars and humanities resources. The board includes humanities scholars, librarians, a representative from the state humanities agency and the state library agency.

The idea behind the State Planning and Resource Board is to help reinforce support to the local library program and to advise project staff. Small rural libraries need help in identifying local/state humanities scholars both through their library systems and their community and state. State project staff can benefit by the humanities scholars expertise. The Planning and Resource Board is the focal point for coordination and networking.

A. Colorado State Planning and Resource Board

Phyllis Baker, Continuing Education Consultant, State Library
Gordon Barkydt, Regional Library System Director
Maryellen Brubaker, Public Library Director
Susan Case, Public Library Collection Coordinator
Dorothy Corsberg, Speech, Literature and Drama Professor
Thomas Mauch, Professor of English
Annette Milliron, Public Library Director
Larry Prestwich, Humanities Professor
Robert Richardson, Professor of English
Dr. Zelda Rouillard, Professor of English
Mary Ann Surges, Assistant Professor of Religious Studies
Ann Trementozzi, Public Library Director
Helen Volkomener, State Humanities Program Director

B. Kansas State Planning and Resource Board

Twila Bowersox, Public Library Director
Marion Cott, State Humanities Program Director
Gene DeGruson, Humanities Instructor
Vee Friesner, Director of Library Development, State Library
Jane Hatch, Regional Library System Director
Charlene Hurt, University Library Director
Dave Ison, Associate Professor of English Literature
Donna Jones, Public Library Director & Chair of State Humanities Committee
Richard Rademacher, Public Library Director
Steve Robbins, English Instructor

C. Oklahoma State Planning and Resource Board

Barbara Hillyer Davis, Women's Studies
Charlaine Ezell, Adult Programming, State Library
Katherine Hale, Regional Library System Director
Esther Henke, Outreach Director, State Library
Linda Knisley, Public Library Director
David Levy, Professor of History
Anita May, State Humanities Program Director
David Miller, Chairman of University Social Science Department
Donald Richardson, Public Library Director
Myrna Ruffner, City Arts and Humanities Council Director
Steve Skidmore, Public Library Director

NATIONAL AND STATE ORGANIZATIONS

These organizations can provide you with additional information on rural life, materials, people contacts and possible follow-up programs for the future.

American Agri-Women
P. O. Box 424
Buffalo, OK 73834

Public interest coalition of farm and ranch women's organizations and individuals. Promotes agriculture.

American National Cowbells
1001 Lincoln Street
Denver, CO 80203

Women who are actively engaged in or interested in the cattle industry. To assist the National Cattlemen's Association to carry on activities for the betterment of the cattle industry. Publish a newsletter eight times a year.

Farm Bureau Women's Programs
Contact your State Farm Bureau Company to get the name of the person in charge of their women's program section. They should have materials and information to share about today's farm situtation. (They might even do a program for you.)

Farm Foundation
1211 West 22nd Street
Oak Brook, Ill. 60521

To improve the economic, social and cultural conditions of rural life.

Feminist Resources on Energy and Ecology
P. O. Box 6098R, Teall Station
Syracuse, NY 13217

Strives to develop alternative political, economic, service and social structures in which people can care for themselves. Publishes brochures and reports.

National Master Farm Homemakers Guild
c/o Mrs. Henry C. Buff
3500 Henbet Drive
West Columbia, SC 29169

Honors outstanding farm women. To create a desire to service to home, community, state and nation, promote high standards of living in farm homes.

National Porkettes
c/o National Pork Producers Council
P. O. Box 10383
Des Moines, IA 50306

Pork producers' wives and other interested women. Seeks to support the pork industry.

National Rural Center
1828 L Street, N.W., Suite 1000
Washington, D.C. 20036

Created to develop policy alternatives and to provide information which can help rural people. Maintains a library and provides reference assistance on rural issues.

Rural American Women
1522 K Street, Suite 700
Washington, D.C. 20005

An ethnically, geographically and economically diverse group of rural American women. Seeks to organize rural women of America to work together, develop individual capabilities, contribute to their families and their communities, tackle issues in rural America. Publications: News Journal of Rural American Women, bimonthly.

State Extension and Home Economists
These people are great sources of information and inexpensive pamphlets on a wide variety of topics that touch the lives of rural America. Best bet is to start with your county agent (listed in the phone book under "Government"). Included are the addresses for the state home economists.

Colorado: Phillis Worder
Program Leader, Home Economics
201 Administration Building
Colorado State University
Fort Collins, CO 80523
(303) 491-6281

Kansas: Dr. Marjorie Mortvedt
Ass't Director of Extension, Home Economics Programs
201 Umberger Hall
Kansas State University
Manhattan, Kansas 66506
(913) 532-5780

Oklahoma: Dr. Peggy Meszaros
Associate Dean, Home Economics
CES, 104 Home Economics West
Oklahoma State University
Stillwater, OK 74074
(405) 624-6280

State Historical Societies
Your State Historical Society has a wealth of information about your state's past. They might be able to provide you with histories of pioneer women, as well as photographs and other exhibit items. Write them and see how they can help you put together a program or display. (Don't forget your local historical and genealogical groups!)

State Historical Society of Colorado
1300 Broadway
Denver, CO 80203
(303) 892-2136

Kansas Historical Society
120 West 10th
Topeka, KS 66612
(913) 296-3251

Oklahoma Historical Society
2100 N. Lincoln
Oklahoma City, OK 73105
(405) 521-2491

W.I.F.E. (WOMEN INVOLVED IN FARM ECONOMICS)
For information about this group, write: W.I.F.E.
c/o Chapter 1
Sidney, Nebraska

This is a national organization of women in agriculture.

WOMEN OF THE PLAINS AND MOUNTAINS: A BIBLIOGRAPHY

The books listed here explore the western/rural experience of the women who came before us and rural women of today. This bibliography includes novels, first-hand accounts, studies, overviews, and a few young people's books. This is not a complete list, therefore titles of other bibliographies have been included for those wanting more information.

Do not get frustrated because you do not own these books. No public library can ever hold every book their patrons want. To obtain some of these titles, contact your regional service system center for bulk loans of materials and don't forget to use interlibrary loan!

Also do not use this as the definitive list. You will find many fine books on your shelves, both non-fiction and fiction, that you will want to add to the list.

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BOJER, Johan. The Emigrants. Lincoln, Nebraska: University of Nebraska Press, 1978, c. 1925.

BRADSHAW, Maurine. Prairie Parade. New York: Vantage Press, 1969.

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CHAFE, William. Women and Equality: Changing Patterns in American Culture. New York: Oxford University Press, 1977.

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FARNSWORTH, Frances Joyce. Winged Moccasins: The Story of Sacajawea. New York: J. Messner, 1954.

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FROST, John. Pioneer Mothers of the West; or, Daring & Heroic Deeds of American Women, Comprising Thrilling Examples of Courage, Fortitude, Devotedness & Self Sacrifice. New York: Arno, 1974. (rep. of 1869 ed.)

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_____. On the Banks of Plum Creek. New York: Harper & Row, 1937.

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WYMAN, Walker. Frontier Women. River Falls, Wisconsin: University Press, 1972.

ZOCHERT, Donald. Laura: The Life of Laura Ingalls Wilder. New York: Avon, 1977.

SUPPORT MATERIALS

FOR USE WITH THIS PROGRAM

AND FOR FOLLOW-UP INFORMATION FOR PARTICIPANTS

ARTICLES ON WOMEN AND RURAL LIFE

Here is just a sampling of some articles appearing in popular magazines that deal with women and rural life. These can be used as followup materials for your patrons or as sparks for discussions.

Bright, Abbie. "Roughing It on Her Kansas Claim: The Diary of Abbie Bright, 1870-1871." Edited by Joseph Snell-Kansas Historical Quarterly XXXVII, p. 233-268, 394-428, 1971.

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Di Perna, Paula. "Up on the Farm." Working Woman, p. 36-42, February, 1979.

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"Farm Wife Tells 'How I Help My Husband.'" Farmer's Digest, p. 69-74, March, 1971.

Freeman, Jean Todd. "Today's Farmer: Tough, Competent -- and Female." Redbook, p. 86, May 1976.

Kellogg, Mary Alice. "Women Farmers." Newsweek, p, 86+, November 8, 1376.

Krumme, Richard. "A Profile of Rural America." Successful Farming, p. 28-9+, February, 1975.

Leishman, Katie. "Sisterhood: Country Style." McCall's, p. 70-1, August, 1978.

Ott, Carol. "Rural Women Fight for Rights." Working Woman, p. 17, June, 1978

Singular, Stephan. "One Day on a Kansas Farm." Reader's Digest, p. 121-5, April, 1976.

Smith, Wilda M. "A Half Century of Struggle: Gaining Women's Suffrage in Kansas." Kansas History, p. 74-95, Summer, 1981.

Stratton, Joanna L. "Women Who Won the West." Mademoiselle, p. 224-6, August, 1981.

Thomas, Sr. M. Evangeline. "The Role of Women Religious in Kansas History, 1841-1981." Kansas History, p. 53-63, Spring, 1981.

Vespa, M. "Joanna Stratton Finds a Treasure in a Kansas Attic and Turns It into a Heroic Saga of Pioneer Women." People, p. 107-8+, April 27, 1981.

Voorhees, Anita. "Over Here: The Women's Land Army." Ms., p. 22, November, 1975.

Vuolo, Brett Harvey. "Pioneer Diaries: The Untold Story of the West." Ms., p. 32-6, May, 1975.

MISCELLANEOUS RESOURCES: A FEW THINGS TO CHECK OUT

ACHIEVING WOMEN IN PERSPECTIVE
Oklahoma Humanities Resource Center
c/o InterArts, Inc.
P. O. Box 60661
Oklahoma City, Oklahoma 73146

"Achieving Women in Perspective" is one of OHRC's packaged programs. "This is a series of five video-taped performances of original one-act plays written by Kathryn Compton Smart about the lives of eight outstanding women from American History." Two of the programs, "Clara Brown" and "Calamity Jane" deal with western "rural" women. OHRC does warn that the programs vary in their usefulness with large groups. The films loan for $10 per program, plus return postage. Contact the Oklahoma Humanities Resource Center for more information.

Colorado Committee for Women's History
P. O. Box 706
Loretto Station
Denver, Colorado 80236

Each year the CCWH prepares a resource packet on the current Women's History Week theme. These packets are then provided groups interested in planning their own programs around the History's week. These packets are full of wonderful tidbits on women's history and available resources. Write to the above address to find out more.

HIDDEN FACES
Boulder Public Library
1000 Canyon Blvd.
Drawer H
Boulder, Colorado 80306
303/441-3100

This is a traveling photographic exhibit of women, little known from Colorado history, housed at the Boulder Public Library. Contact them for further details.

PIONEER WOMEN: SELECTIONS FROM THEIR JOURNALS (cassettes)
2 vol. set, Caedmon SWC 2060, $12.95
To order: Caedman, 1995 Broadway, New York, New York 10023

A WOMAN'S PLACE
The Oklahoma Humanities Resource Center
c/o InterArts, Inc.
P. O. Box 60661
Oklahoma City, Oklahoma 73146
or CALL David Colyer (405) 946-5566

A Woman's Place is a packaged program from the Oklahoma Humanities Resource Center. "This series of 13 programs deals with the role of women in Oklahoma, past and present." OHRC suggests that these films be previewed before use to determine their appropriateness for use with a group. The films are loaned for $10 for each program. Write to the Oklahoma Humanities Resource Center for information.

PLANNING LIBRARY PROGRAMS

by

PEGGY O'DONNELL

and

PATSY READ

Adapted for "Rural Libraries and the Humanities" Program Packets.

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INTRODUCING . . .

Library programming for the adult community is not a new idea. Many libraries have been providing film showings, reading and discussion groups, story hours, crafts demonstrations, and a variety of other programs for several years. Most of these libraries have found that their programs were well received, and resulted in great benefits for both the library and the community.

For too many librarians, however, community programming is still an untried task. A lack of funds and an already overworked staff have often prevented smaller libraries from planning and producing programs. Some librarians hesitate because they have had little or no experience in designing these events. Others refrain from putting on programs because they feel no one would be interested in attending such a function in the library.

If your library has not yet sponsored public programs, whatever the reason, this step-by-step manual on library programming was prepared for you. It will take you through all the steps of designing and staging a program. It will tell you how to get other people and community groups to share the work of planning and producing a program. It will show you how to promote your program to draw the kind of audience you're looking for.

The accompanying project materials will provide ideas and suggestions for humanities programs your library might want to try. You might use one of these ideas for your first program, or develop an idea of your own. Remember that even though these materials focus on programs involving the humanities, the principles behind them can be applied to many different programs.

So take a few minutes to read through this manual. You might be inspired to embark on a new and exciting venture for your library. We won't pretend that programming doesn't involve a lot of hard work, but we're sure you won't be disappointed with the results.

Why Should You Have Programs?

Almost every public library has its own special goals and serves a particular function in its community. A community program can help the library to achieve a number of these goals and it can open up new avenues of service to the community.

* It can help attract new users to the library.
* It can increase community awareness of the resources and services provided by the library.
* It can help the library to become a center for learning, culture, and information in the community.

* It can make the library a focal point for coordinating the community's resources.
* It can meet a community's need for a public forum where issues and problems can be discussed and ideas exchanged.

The public library is one of the few centers accessible to all members of the community. It serves no special interests, but belongs to all citizens. It is an ideal place for people with many different attitudes and ideas to come together for discussion. It is a resource center for the community where people expect to find all kinds of information. What better agency is there to provide programs where people can explore objectively through open discussion the problems and issues facing their community?

What if you've tried having programs in the library already and no one showed up? Does that mean that people in your community aren't interested in library programs? Not necessarily. Perhaps they weren't interested in that particular topic or format. Maybe they didn't know about the program (How well was it publicized?). Perhaps the timing wasn't right and everyone was involved in another event. Many things could have gone wrong, so it isn't fair to assume that your community doesn't need or isn't interested in library programs.

If you follow through all the steps outlined in this manual, you can avoid most of these problems. And there are techniques you can use to build your audience. You'll probably be surprised at the number of people in your community who would be interested in attending a humanities program at the library.

PLANNING YOUR PROGRAM

The key to any successful humanities program (or any program for that matter!) is focusing on a topic which will interest and appeal to the people in your community. As you looked over the program suggestions in your packet, you might have seen or thought of a program topic which appealed to you. But what about the other people where you live? What are they interested in? Would it appeal to them?

Take a minute to consider your community. Who lives there? What do they do? The survey on the following page reflects some of the things you might consider in developing a quick profile of your town. This profile is the first and most basic tool you'll need to begin planning. You probably have most of this information in your library, but organizing it will help you develop your program more easily.

How do you survey the needs and interests of your community? Most of you do it all the time. You read the newspapers. Daily and weekly papers, church bulletins, school papers, special interest publications, and many others will tell you what people are reading, doing, and talking about.

You talk to people. You might start with your friends or the library staff and patrons, but don't let it end there. You want to find out as much as you can about the people and places in your area. Attend local activities and meetings. Observe what issues are discussed and how the audience reacts to these topics. Which organizations are most active? Would they be interested in working with the library?

You also need to know what resources your community has for programs. These resources might include collections of books, pictures, local memorabilia, AV materials, meeting rooms, equipment, and so forth.

A Survey of Your Community

You can develop a profile of your community using the following questions as guidelines. Include any additional information you think is pertinent.

What are the major businesses or industries?

What dominant groups make up the population?

What are the ages and characteristics of the population?

What leisure time activities are available?

What is the general education level of the population?

What economic, social or political trends are presently affecting people in your town?

What is the town's relation to other communities in the state?

What is its historical background?

What are the present economic conditions?

What are the major cultural and religious influences?

Your first and most important resource is, of course, your library. Does it have enough materials to support a program? Can you borrow materials from neighboring libraries or the state library? Is there a local business or community organization that can supply additional materials?

People are another important and very basic resource. Members of the library staff may have talents you can use, but they don't have to do the program alone (and they shouldn't!). Of course, if yours is a one-person library, you will have to look for support from within the community. Look at the organizations, educational institutions, and associations that are active in your community. Could they help to sponsor or support a program? You need to consider people who can help in planning, producing, and publicizing your program.

Speakers and performers won't be selected until your planning has gone a little further, but you want to keep your eyes and ears open for people who might also serve in this capacity. Do you have a local college or university? It might provide the humanities scholar you'll need. Other resource people for your program could be drawn from local organizations, city or state government, social service agencies, and so forth.

The form on pages 5 and 6 is designed to help you in gathering information on your community's resources. Don't give up if it seems as though your town has very few resources. The NEH funds can help to bring in resources to help support your humanities program if it is necessary. But don't overlook what you have at home.

This may seem like a lot of work, but it's worth it. The information you gather now will form the basis for all of your planning efforts. It can also prove to be a valuable tool for planning and organizing other library activities. No matter how you use this information, the work won't be wasted.

BY THE TIME YOU FINISH YOUR COMMUNITY SURVEY, YOU WILL PROBABLY HAVE A GOOD IDEA ABOUT THE KIND OF PROGRAM YOU WANT TO DEVELOP. PULL TOGETHER ALL OF THE INFORMATION YOU HAVE GATHERED AND YOU'RE READY TO GO ON!

Locating Resources in your Community

1. ORGANIZATIONS AND ASSOCIATIONS (Please list as many as you can.)

   Business and Professional:

   Civic:

   Political:

   Cultural:

   Religious:

   Educational:

   Ethnic:

   Others:

2. CHECK THOSE GROUPS LISTED ABOVE THAT YOU CONSIDER WOULD BE THE MOST HELPFUL TO YOUR LIBRARY PROJECT.

3. LIST THE INSTITUTIONS FOUND IN YOUR COMMUNITY. INCLUDE A NOTE ON ANY SPECIAL RESOURCES OR MATERIALS AVAILABLE FROM ANY OF THESE INSTITUTIONS.

   Museums:

   Historical Societies:

   Colleges and Universities:

   Schools (special courses or classes, facilities):

Commercial Enterprises:

Theaters:

Auditoriums:

Others:

Historical Monuments:

Craft Guilds:

Art Galleries:

Churches:

Publications (newspapers, shoppers' guides, etc.):

Media (radio and television stations, etc.):

Other:

IV. LIST HUMANITIES SCHOLARS IN YOUR AREA WHO MIGHT BE INTERESTED IN PARTICIPATING IN YOUR PROGRAM.

V. LIST PEOPLE WITH SPECIAL TALENTS WHO MIGHT HELP YOU PLAN OR PRODUCE YOUR PROGRAM.

VI. LIST INDIVIDUALS OR ORGANIZATIONS WHO MIGHT MAKE A FINANCIAL CONTRIBUTION TO A LIBRARY PROGRAM.

THE LOCAL STEERING COMMITTEE

The greatest temptation at this point is to sit down and design your own program. Why bother with a planning group? You can do it faster and better by yourself, right? Wrong!

You may want to rough out a theme and the issues you want to deal with, but planning is a group process. You'll find that other people and groups will have valuable suggestions to make, and their input will result in a much richer program. More than that, when you involve other people in the planning the more certain you can be that the program will appeal to and interest your audience.

Who is on the Steering Committee?

Obviously you and possibly a few other members of your staff will play a major role in the planning process. In addition, representatives of any institution, agency or organization which is going to work with the library in sponsoring or producing the program should be actively involved in planning. Other members of the planning group might be:

1. Someone who is familiar with the topic you want to focus on. This could be a humanities scholar, but it might also be someone in the community who has special knowledge in the subject area such as a lawyer, a doctor, etc.

2. A humanities scholar from an appropriate field. He/She can help the committee to focus on the issues, and clarify the value questions you will cover in the discussion portion of your project.

3. Representatives of your target audience. You probably have in mind a particular segment of the adult public who will be most interested in or affected by your program. Is it working women? blue collar workers? policy makers? parents? Obviously there are many possibilities. If you change your target audience at any point, remember to add appropriate people to your planning group.

4. Representatives of local cultural or historical associations, and other community groups. This could include an enormous number of people, but based on your community survey, you should be able to decide who the best people are. Keep in mind you want people who will work with you during the planning stage and who will encourage people to attend the program or series.

What does the Steering Committee do?

The planning group should be a decision-making body. Although you have probably developed some ideas about your program (after talking with

your humanities scholars), the group will react to these ideas and help make the final decisions. They will set the purpose and theme of the program, define the audience, outline the objectives and design the program.

When you contact the people you have selected for your planning group, you will briefly explain your ideas, what their responsibilities will be, and when and where the first planning meeting will be held. It is sometimes easier to make this initial contact by phone or in person, but it is always a good idea to follow this with a letter outlining the items you discussed.

YOUR NEXT STEP, THEN, IS TO ORGANIZE THE PLANNING MEETING.

The First Planning Meeting

Prepare an agenda of the topics you want to discuss at the meeting. If you have done your homework, this should not pose any problems. You will need to:

1. Explain what you have found out about your community and how that led to your program ideas.

2. Review the Rural Libraries and the Humanities Program goals and the kinds of programs it funds. You might also ask your humanities scholar to present this information.

3. Explain why you think the library should participate in such a program. How will this benefit the library? How will it benefit the community?

4. Present the booklets, program ideas, and other materials which you received in this packet. If you wish to use one of these program suggestions, these materials will help you to explain how the idea was developed. You may find that the group will come up with other ideas.

5. Share any ideas or suggestions you have for program topics, formats, and so forth.

6. Get the reaction of the group to all of these points. Find out if and how they (or the agencies they represent) can support this program. Ask for their ideas, suggestions and comments.

If the group is interested in and can support your program, you may want to proceed immediately with the next step. Or you may feel it would be better to organize another meeting to handle the specifics of planning after the group has had time to think the idea over. Either way, your planning group needs to answer these questions?

* What will be the PURPOSE of this program?

* Who will be the TARGET AUDIENCE?

* What will the program do? What are its OBJECTIVES?

* How will we PRESENT this material?

* How will we EVALUATE the success of the program?

Subsequent meetings will focus on who will administer the project, the selection of specific formats, the selection of speakers, budgets, and so forth. You do need to know how much support the planning group can offer, in terms of both volunteer time and financial assistance. Since they will want to ask their agencies and organizations for official approval, it is better to begin asking early.

BUILDING YOUR AUDIENCE

Before plunging into planning, let's consider how you will develop your audience. This is an on-going process that will continue throughout the planning of your project.

If this is the first program you have ever held at the library, chances are that people in your community won't be thinking about the library as a place to go for an evening program. It will take time to make people aware of the library as a center for programs. You will undoubtedly find that your audience will grow with each new program you present. Keep your programs as simple as possible and geared to popular tastes. Film showings are often a good way to begin programming in a library. A popular film can usually draw a wider audience, and if you have the proper equipment, it is a fairly easy program to produce. (See page 13 for information on selecting audio-visual materials.)

Publicity is always important. You need to get the information about your program to as many people as possible. Specific details about planning and implementing a wide-spread publicity campaign can be found on pages 17-19.

One of the best ways to build an audience is to involve as many people, both groups and individuals, in planning and producing your program. When people have had an active role in planning a program, they are more likely to attend the program and bring their friends and families. Talk to the various clubs and organizations in your town. Find a way to draw them into the program efforts as early as possible. Even those who won't be able to take an active role will be proud they were asked, and they'll want to see what happens at the program itself.

TURNING YOUR THEME INTO A PROGRAM

Your planning is now underway. You've met with your planning group and consulted your humanities scholars. Together you've selected a topic for your program. You've defined the audience you want to reach. Now you need to determine what's going to happen at your program.

Selecting a Format

There are many formats to select from when you are designing your program. The chart on pages 11-12 describes some of the formats you'll want to consider and the advantages and possible problems of each. You should also look over the program suggestions in this packet for other ideas.

Encourage your planning group to be creative. Combine formats and add ideas of your own to come up with the best format for your program.

Keep in mind that the goal of a humanities program is to generate discussion among humanities scholars, other program participants and the audience. The format you select will set the scene for the discussion that will follow. You want to involve and challenge the audience to explore the issues that are presented. A snappy, exciting introduction is far more likely to spark interest and stimulate audience reaction.

You should work closely with your humanities scholar (as well as the other members of your planning group) to clarify your topic and the issues that are involved, and to choose the best method for presenting this topic. Some of the points you should consider in making this choice include:

* HOW YOU WANT THE TOPIC TO BE PRESENTED. What kind of a reaction will this format bring? Will it provide for adequate exploration of the issues? Will there be real communication between the audience and the program participants? Will this format make the issues come alive for the audience?

* THE EQUIPMENT, FACILITIES, AND PERSONNEL NEEDED to produce this program. Are there enough resources in the library and/or the general community to support this program?

* THE TARGET AUDIENCE. Will this format attract and involve the people you are trying to reach?

* THE COST of producing the program. Will the results justify the expense?

Consider all the alternatives and their limitations before making your final decisions. You will want to keep all of the danger signals in mind as you continue your planning so that you will be prepared to cope with any problems as they come up.

You will notice that some of the formats listed on the chart are specifically designed to facilitate discussion. You may want to use one of these in connection with another format rather than settle on a simple question and answer session.

SELECTING PROGRAM FORMATS

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
Film *	Rental fee or borrow	Requires projector and operator. Allow additional time to select and preview film.	Usually draws a good audience. Easy to plan and present. Can present information and add emotional impact.	Must be previewed in advance Film can break or may not arrive so must have a back-up presentation. Must be combined with another format to insure audience can participate in discussion.
LECTURE *	Speaker's fee	Need amplifiers if large room Allow additional time to select speaker.	"Name speaker" can draw a good audience. Can present information information tailored to program and audience.	Success dependent on skill of speaker. Must make special arrangements to insure dialogue between speaker, humanities scholar, and audience.
DRAMATIC READING *	Minimal (unless professional actors are used)	Requires "readers" Must allow time to select readings and rehearse performers.	Involves more people in program Interrelationship of audience and actors can stimulate discussion	Sometimes difficult to find appropriate readings. May be hard to find readers or coordinate their activities. Must make arrangements to involve audience in discussion.
VIDEOTAPE*	Cheap to rent if available	Special equipment	Inexpensive way to present "name" speakers Many humanities programs have been produced in this format so can be used again.	May be hard to find equipment. Small screen may be hard to see so need several monitors for large group. Must make special arrangements to involve audience in discussion.

*These formats can be used very successfully when combined with discussion periods before or after the program.

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
PANEL, DEBATE, SYJPOSIUM	Minimal, unless some speakers are paid.	Extra time to select and brief speakers and moderators	Presents different points of view Can focus more clearly on issues, approaches, analysis. Can be good discussion stimulator	May be hard to find well-matched speakers. Speakers may have tendency to give long speeches, rather than debate. Difficult to control - can get off course
EXHIBITS	Varies	Installation; exhibit space; insurance	May draw in non-users Requires minimal planning time or program personnel Can be used to work with other institutions and groups	No direct discussion May not attract interest; no way to record attendance Generally effective only when used with another program format
BOOK DISCUSSION GROUPS	Minimal	Selection of books; Discussion leaders	High level of group participation Stimulates discussion of issues, and critical thinking about books Relates well to humanities and libraries	Suitable only w/small groups Takes extra time to select books May be difficult to stimulate interest in activity requiring audience participation
"BUZZ" GROUPS	-0-	Need discussion leaders Extra time to prepare	Makes individual participation and discussion possible even in large groups Excellent follow-up to speech or film Possible to have several "special interest" focuses	Discussion is not likely to be very deep unless leaders are well prepared May require extra meeting rooms May be hard to find willing discussion leaders
ROLE PLAY	-0-	Preparation of roles and directions to performers	Good method of illustrating issues and problems if handled well Generally good discussion stimulator Can bring out factors and attitudes that might be ignored	Can be stiff Situation enacted can seem over simplified/stereotyped Tricky and difficult to use even if experience.

Selecting Speakers and Performers

If you have decided to have a speech, a panel discussion, a dramatic reading, or a debate, your next step is to locate the best person for the job.

CONSULT WITH YOUR HUMANITIES SCHOLAR AND YOUR PLANNING GROUP to determine exactly what you're looking for and to solicit recommendations.

GO THROUGH YOUR COMMUNITY RESOURCE FILE. Although you are not limited to speakers from within your community (the Rural Libraries and the Humanities Program grant can allow you to pay for outside speakers), you don't want to overlook the excellent people in your own backyard. For example, in planning a dramatic presentation, you might find some undiscovered talent in school or college drama and music departments or in community theater groups.

YOU OR A MEMBER OF THE PLANNING GROUP SHOULD OBSERVE A PERFORMER OR SPEAKER IN ACTION BEFORE YOU EXTEND ANY INVITATIONS. Great names do not always live up to their promise, so it's important to pick your program participants with care.

Once you and your committee have made your final selection and have listed alternates in order of preference, you will probably want to EXTEND AN INVITATION. It doesn't hurt to get your program date on the speaker's calendar early on. It will also help you to set up your budget since some speakers charge a specific fee and others may need travel expenses. Put all of your arrangements in writing (date, time, place, fees, etc.). It may be easier to discuss these arrangements by phone or in person, but don't forget to follow-up with a letter outlining all the points you covered.

SCHEDULE A MEETING OF ALL THE PROGRAM SPEAKERS AND PARTICIPANTS PRIOR TO THE ACTUAL PROGRAM. You will need to discuss the topic of the program and your final arrangements. If possible, get an advanced copy of any speech or presentation. This will help the discussion leaders to prepare their comments or questions. It will also help you in preparing your press releases and other publicity items.

ASK ALL PARTICIPANTS FOR BIOGRAPHICAL INFORMATION AND IF POSSIBLE, PHOTOGRAPHS. You will need this for your publicity.

Selecting A-V Materials

Selecting A/V materials is much like selecting a speaker. You will want to determine exactly what you're looking for and then find out what's available.

You should consult the film listings of the STATE LIBRARY, a SYSTEM LIBRARY, and nearby COLLEGES AND UNIVERSITIES. There are several film suggestions with the PROGRAM IDEAS IN THIS PACKET. Your STATE PLANNING AND RESOURCE BOARD might be able to recommend other films. Some STATE AND COMMUNITY AGENCIES have film libraries from which you can rent or borrow materials. You might also look over the catalogs of FILM RENTAL AGENCIES,

especially if you are looking for feature films or documentaries. Charges for renting A/V materials can be covered by the NEH grant.

ALWAYS REVIEW THE MATERIAL WELL IN ADVANCE OF YOUR PROGRAM. Some catalog descriptions can be misleading, and you want to be sure that the film will fit the theme of your program. It may be that a particular film is too controversial for your town, or that the film won't be a good discussion stimulator. All program materials must be carefully selected. A film that would be successful in one community might be totally inappropriate for another. Only you can decide.

Many audio-visual materials are in heavy demand, so the sooner you make your request the better. Again, keep a list of alternates in case you have any problem in securing your first choice.

Exhibits, Displays, Booklists

You will, of course, want to tie the library's resources in with your program. The library has other materials which can help people to explore the issues under discussion, and you want your community to be aware of them.

One of the ways to do this is through displays and booklists. You can use the selected bibliographies included with this packet as a starting point, but do add any additional titles which are relevant to your community's concerns. Then arrange a display of some of these books near the room where you are holding the program or in the front of the library. A special exhibit of crafts, photographs, memorabilia, paintings, and so forth could also be used to point out the resources available at the library.

An added advantage of such exhibits and displays is that they can be used to attract interest in the upcoming program. Such displays could be set up both in the library and in other community meeting places. Be sure that you have posters, flyers, or brochures giving the full details about your program with the display.

PUTTING ON THE PROGRAM

GET HELP! You will probably want to appoint a person or a committee to handle specific tasks in preparing for the program, but a Program Coordinator must oversee their actions and make sure that all the jobs are done.

SOME OF THE ADMINISTRATIVE ACTIVITIES WHICH CAN BE DELEGATED TO COMMITTES ARE:

* Publicity and Promotion
* Displays and Support Materials
* Speakers and/or AV Material Arrangements
* Facilities(arranging for meeting rooms, setting them up, etc.)

* Finances

* Supplies

* Registration Procedures

* Evaluation

The checklist on page 16 will help you to outline the various tasks which must be accomplished both before and after the event. If you are assigning these tasks to a committee, be sure everyone knows exactly what you want him/her to do and when it must be done.

Where do you find people to serve on these committees? Begin with your original planning group. Many of them have already volunteered their services and they can probably suggest others who might be interested in helping out. You might ask other library staff members or the Friends of the Library for help. Look through your community resource file for people or groups who might be interested in helping with these activities. Are there others who expressed an interest in the project while you were still planning? Only you will know how many extra hands you will need. Remember it's not quantity but quality that counts. Pick people who are reliable and meet deadlines.

There are several advantages to involving many people in producing and publicizing your program. First of all, it reduces your own work load. Though you will still have final responsibility for the program, there will be others to remember those important details that can be so easily overlooked. And people who are actively involved in a program are more likely to attend the event and to bring their families and friends.

A PLANNING CHECKLIST FOR PROGRAM COORDINATORS

(Add Items to Fit Your Project)

- ☐ ALL PARTICIPANTS INFORMED IN WRITING OF WHAT WILL BE EXPECTED OF THEM, DATE, PLACE, TIMING. Will there be a preliminary briefing? What time? Where?
- ☐ PUBLICITY CHAIRMAN IS INFORMED OF PROGRAM DEVELOPMENTS, CHANGES, STORY IDEAS.
- ☐ PUBLICITY SCHEDULE is in effect.
- ☐ HOUSING ACCOMMODATIONS AND HOSPITALITY ARRANGEMENTS for out-of-town participants.
- ☐ ATTENDANCE ESTIMATE. Are seating capacity and type of meeting and discussion rooms adequate?
- ☐ PUBLIC ADDRESS SYSTEM, PLATFORM?
- ☐ PROJECTOR, SCREEN?
- ☐ EXHIBIT SPACE?
- ☐ DIRECTION SIGNS?
- ☐ REGISTRATION - Prior to the conference, arrangements for clerks, tables or desks, typewriters, signs, tickets, forms, as needed.
- ☐ HANDOUTS, BOOKLISTS, OTHERS?
- ☐ EXHIBITS AND DISPLAYS PREPARED?
- ☐ FINAL AGENDA with exact times indicated.
- ☐ ASSIGNMENTS MADE FOR PEOPLE TO HELP ON NIGHT OF THE PROGRAM.
- ☐ EVALUATION FORM prepared, distributed, collected.
- ☐ THANK YOU LETTERS to speakers, media and other cooperating groups.
- ☐ EVALUATION AND REPORT to appropriate Board(s).

*Adapted from PLANNING AND PROMOTING PUBLIC HUMANITIES PROGRAMS IN BIG WYOMING, a manual prepared by the Wyoming Council for the Humanities.

Publicity and Promotion

A far-reaching and creative publicity campaign can be a key factor in the overall success of your project. Although neither you nor the NEH is interested only in a "head count", you should make every effort to see that the people who would be interested in the program have at least heard about it. This is going to take some time and effort, but by coordinating your promotion plans early, you can count on getting the word out.

A good public relations campaign will also increase your community's awareness of the library. One of the nicest side-effects of a library program is that it generates a lot of interest in all of the library's resources and services. If you don't already have a strong public relations effort going for your library, this might be a good time to get started.

The first place to begin planning your publicity efforts is the community survey. This will help you to identify the channels of communication (newspapers, radio and television stations, local clubs, and other community organizations) which you can use to get your message out. It will also help you in selecting the people you'll ask to serve on the steering committee.

Since there are many tasks for this committee to perform, it is important to select people who are not only familiar with the community, but who are also willing to put some time and effort into your project. The size of the committee will depend entirely upon the size of your town, the size of your project, and the number of tasks you'll be assigning. AGAIN, IT IS IMPORTANT THAT EVERYONE UNDERSTANDS EXACTLY WHAT HIS OR HER RESPONSIBILITIES ARE, AND WHEN THEY MUST BE COMPLETED. The program coordinator should work closely with this committee to see that all elements of the campaign mesh with the other project plans.

What Publicity and Promotion Should Be Done?

DESIGN A PUBLICITY CAMPAIGN BASED ON THE PROJECT'S GOALS. What kind of an image of the program do you want to get across? What kind of people are you trying to reach? What points do you want to draw attention to?

SET THE STYLE OF THE CAMPAIGN. Will it be funny? serious? elegant? folksy? Think about who you're trying to reach, and the image you want to create.

DECIDE WHICH CHANNELS OF COMMUNICATION YOU'RE GOING TO USE AND MAKE THE NECESSARY CONTACTS. They will talk to the newspapers and the radio and television stations to find out how to prepare their publicity materials and when they should be ready. They can contact officials of local clubs and organizations to arrange for a speech or presentation at one of their meetings or arrange for an announcement about the program to appear in their newsletter or bulletin.

ESTABLISH A PUBLICITY CALENDAR FOR PRESS RELEASES, FLYERS, POSTERS AND MAILINGS. You won't want to release these materials so far in advance of the program that people will forget about it. Nor do you want to wait too long to get the information out. Look for balance in your calendar so that community interest can be built and sustained right up to the time of your program.

Some Points to Remember --

1. YOUR PUBLICITY SHOULD BEGIN EARLY -- perhaps with the announcement of the grant or even with the first planning meeting. A sample press release has been included in this packet.

2. ALL OF YOUR PUBLICITY ITEMS WILL HAVE TO MENTION THAT THE PROGRAM IS BEING SPONSORED BY OR FUNDS ARE PROVIDED BY THE NEH. This is very important, but it is not the information you will stress in your publicity. THE PROGRAM ITSELF -- AND WHAT'S GOING TO HAPPEN THERE -- IS THE REAL NEWS ITEM.

3. BE CAREFUL WHEN YOU USE THE WORDS "HUMANITIES" AND HUMANITIES SCHOLAR. Unfortunately, these words can be misunderstood or imply an academic approach that may not draw the interest of the general public. Rather than focusing on the humanities as such, talk about the issues which will be discussed. It is always better to say "Dr. Sam Jones, a noted author and historian," or "Dr. Ralph Smith of the University of Oklahoma" than to use the label "humanities scholar."

4. REMEMBER THAT WORD-OF-MOUTH CAN BE YOUR BEST PUBLICITY! Be sure that all committee members and planners are kept up-to-date on the progress of your project so that they can pass on the correct information to their friends and associates.

5. BE SURE THAT ALL INFORMATION ON PRESS RELEASES, POSTERS, BROCHURES, ETC., IS ACCURATE. Check names, facts, spellings, dates, figures, etc.

6. THERE'S A STORY IN ALMOST EVERYTHING YOU DO. If you ask a local art club or a school group to arrange a display, or participate in the program, try to get the local newspaper to do a feature article on this community involvement.

7. TAKE ADVANTAGE OF PUBLIC SERVICE ANNOUNCEMENTS ON RADIO AND TV. Check with the stations early enough to allow for their own scheduling arrangements. And remember a personal appointment will allow you to describe your program on the air.

8. The sample press release included in this packet shows how to prepare your items for the newspapers -- TYPED DOUBLE-SPACE AND SHORT PARAGRAPHS. Note that you should include the name, address and phone number of someone whom the editor can contact for further information.

9. YOUR NEWS RELEASES SHOULD FOLLOW ESTABLISHED JOURNALISTIC PATTERNS. That means that the most important items come first, and so forth in descending order of importance. That way the editor can cut the least important facts at the end if he doesn't have enough space to run the whole article. It also means using everyday language instead of technical language the average reader would find confusing.

10. USE YOUR IMAGINATION! Different approaches work in different communities. Think about what your community has to offer and use it! And think about the types of activities that will attract and appeal to the people in your town.

11. A GOOD PUBLICITY EFFORT NEED NOT COST A GREAT DEAL OF MONEY. Still, the NEH realizes that this is an important part of your project, and they will want you to include publicity costs in your budget. You should allow for printing costs for any posters or flyers you'll need in your budget request. Sometimes it is even possible to get funds to hire professionals to help with your publicity campaign. If you do not request funds from NEH, be sure to include your expenses under matching funds.

SOME THOUGHTS ON EVALUATION

As the steering committee develops the plans for your program, they should also talk about how it will be evaluated. Many people think of evaluation only in terms of numbers. While it's true that you will have to keep records of attendance figures, the number of people involved in planning and producing the program, and the number of humanities scholars involved in all phases of the project, such numbers do not indicate the effectiveness of the activity, only the amount. The following questions will help you to examine the quality of your program.

* Did you meet the OBJECTIVES you set for the project?
* Did you reach your INTENDED AUDIENCE?
* How effectively was the humanities scholar(s) involved in planning the program? in the discussion following the program?
* Did the program PROMOTE DISCUSSION between the audience and the humanities scholar(s)?
* Did the program STIMULATE COMMUNITY INTEREST?
* Was the PUBLICITY effective?
* Were the PHYSICAL ARRANGEMENTS adequate?
* What would you do differently in terms of the same project?
* Do you think the library should continue similar program efforts?
* What impact will the program have on the community after it is completed?

While evaluation forms are often helpful, particularly in assessing audience reaction, they are not the only tool you will use to evaluate your program. A personal reaction from the project director, the program participants, and perhaps an outside evaluator cannot usually be limited to a set form.

You might try using a small discussion session to evaluate the project, or personal interviews. You may want to plan a follow-up meeting of the program planners and humanities scholars to discuss the effectiveness of the project. If you do use evaluation forms, open-ended questions (while difficult to tabulate) will allow everyone to express his or her opinion rather than simply responding to yes-and-no questions.

Be sure to keep in mind the information the library will need to have in order to make future programming decisions and plans. You should make every effort to determine what impact this project has had on the library's role in the community.

LIGHTS, CAMERA, ACTION!

Finally we've come to the night of the program. You'll want to arrive early enough to go over your final checklist and to correct any mistakes or omissions. If you have followed all of the planning steps, the problems should be minimal but don't panic if something goes wrong.

You might go back to the planning checklist on page 16 to see that everything has been checked off. If possible, have an alternate plan of action ready in case of human or mechanical errors. And be sure you have enough people on hand to help you meet any possible crisis. Chances are there won't be any, but we always follow the Scout motto "BE PREPARED."

DON'T EXPECT THAT YOU AND YOUR COMMITTEE WILL BE ABLE TO SIT BACK AND ENJOY THE PROGRAM. Someone must greet the speakers and introduce the program. Someone should be responsible for dealing with noisy children and other possible disruptions. Someone should be able to address any questions which are directed toward the library or other sponsors. And someone must close the program, thank the speakers and other participants, and point out any additional displays, reading lists, or other materials which are available.

You will also need to observe the program carefully from the standpoint of evaluation. If there are evaluation forms for the audience to fill out, be sure there is someone to pass them out and collect them after the program. You should have extra pens or pencils on hand as well.

IT'S ALL OVER...

or is it? There are still a few last minute items to complete.

YOU NEED TO BE SURE THAT A FINAL PRESS RELEASE COVERING WHAT HAPPENED AT THE PROGRAM HAS BEEN SENT OUT TO THE MEDIA.

YOU NEED TO THANK (IN WRITING!) ALL OF THE SPEAKERS AND PERFORMERS AS WELL AS THE PEOPLE WHO WORKED ON PLANNING THE PROGRAM. If the media has been cooperative, you should also send a special thank you letter to them.

YOU NEED TO MAKE SURE ALL THE BILLS ARE PAID, AND YOUR FINAL EXPENSE REPORT HAS BEEN SUBMITTED TO THE RURAL LIBRARIES AND THE HUMANITIES PROJECT STAFF.

YOU WILL PROBABLY ALSO WANT TO MAKE A FINAL REPORT TO THE LIBRARY'S BOARD. What were the effects of this program on the library? What was the community's reaction? Was it worth the time and effort? Do you want to try it again?

We hope that you will have found that library programming was an exciting and worthwhile experience for you and your public. You're probably tired and it may take a few days to recharge your energy level, but if your program was successful, you don't want to let the interest drop. Even if you didn't get hooked on programming, you may find the people in your community did. And they just might not let you stop!

(Sample)

NEWS RELEASE

(Name and Address of Library)

Title: Library Program on Women of the Plains and Mountains
Name of Library:
Name of Contact Person:
Phone Number:

FOR IMMEDIATE RELEASE (date):

"Great Grand Mother," a film of women's personal reminiscences of the pioneering life, will be shown at the Ramon Public Library at 7:30 p.m. on Monday, June 23, 1983.

This highly acclaimed film brings into focus the important role women played in settling the West. The film showing will be accompanied by an audience participation discussion. The discussion will be led by Jane Frakes, a professor of women's history at State Junior College.

This program is part of the "Rural Libraries and the Humanities" Project that has been funded by the National Endowment for the Humanities (NEH). NEH is a federal agency created by Congress in 1965 to support programs which increase public understanding and awareness of the humanities.